

these that Pauline has to minister, for these
that she has to
sacrifice herself, even as It often happens
that the good
have to lay down their lives for the
unworthy.

Pauline, one has said, is very different from
her mother,
Lisa. Equally different is Lisa's sister,
Gervaise, the pa-
thetic heroine of " L'Assommoir" (XIII), with
which the
family chronicle is continued. Lisa rises, G-
ervaise falls;
so does it happen in many of the world's
families. Zola has
now descended through several strata of
society, and has
come to the working classes. A deep pathos
lies "beneath
the picture he traces of them under the bane
of drink. At
first Gervaise appears so courageous amid her
misfortunes
that one can readily grant her the
compassionate sympathy
accorded to every trusting woman whom a
coward abandons.
There seems hope for her at the outset of her
marriage with
Coupeau; a possibility, too, that she may prove
successful
when, industrious and energetic, she starts her
little laundry
business. But her husband's lazy, drunken
ways recoil on
her, the return of the rascally Lantier completes
her mis-
fortune, and then she rolls down hill, to die at
last of
starvation. The stage of " L'Assommoir" is
crowded with
typical figures, some of them perchance
imperishable, for
their names have passed into the French
language to serve
as designations for one and another degraded
character that

one encounters in every-day life. Yet all the
personages of
Zola's work are not depraved. Even in this
dark book
there are a few who point to the brighter side
of human
nature, honest G-oujet, for instance, and Lalie,
the poor,
pitiful "little mother." G-ervaise and Coupeau
themselves
are not wholly vile. In the midst-of. their
degradation,
when she prowls the boulevard ia the snow,
when te is